

## Dinner Gown in Brocade and Chiffon.



THREE views of a handsome dinner or reception gown are made possible by the clever triplicate minor arrangement, in front of which it was posed. The straight skirt, with a demi-train, is made of crepe having raised velvet roses and foliage scattered over the surface. The roses are very large and in a slightly darker shade than the crepe.

The chiffon oversleeve and bodice repeat the color in the crepe. The under bodice is of thin silk in a light color. There is a beaded girdle, narrow, and edged with the narrowest border of fur. This tiny edge of dark fur appears again on a small piece of drapery made of the brocade, which is posed on the bodice, extending from under the arms at the belt to the beginning of the bust.

The neck of the bodice is slightly pointed at the back, but is cut square in front. It is shirred over the foundation and is very simple. The short, full sleeves are set in and edged with a narrow band of the brocade. A butterfly bow of ribbon is posed at the front finished with silk pendants.

There is a frill of boxpleated maline about the neck of the bodice which does not extend across the front. Under this is a lace edging which lies flat to the neck all round and is very attractive and becoming.

Unlike many overdresses, which are wired into the lampshade effect, this

overdress is drawn in at the bottom with shirring thread. It slopes down to a point at the middle of the back and is finished with a narrow band of satin ribbon tied in a simple bow at the front with ends finished with pendants like those on the bodice.

The undersleeve of the bodice is finished with a band of lace like that in the neck, and it is put on without fullness. There is a crushed turn-back cuff above the band of lace, made of the chiffon.

A novel feature in the bodice is the introduction of a narrow casing in the maline ruff which holds a tiny supporting wire. This is for the purpose of holding the ruff in an upstanding position away from the neck.

There is nothing intricate or difficult in the shaping of this dinner gown. The materials are not unusual, and altogether it is one of the most practical and graceful models which Paris has furnished for the present season. In spite of the curious and sometimes freakish departures from the conventional which one sees so often pictured, it is the practical gowns of this character which have pleased discriminating women of fashion. There is plenty of distinction in the wonderful materials and in the use of color, not to mention tassels and bead work, without resorting to bizarre designs to get chic effects.

JULIA BOTTOMLEY.

## NEAT AND DURABLE SERVING APRON IS NOT HARD TO MAKE

A SERVING apron must be made to stand weekly tubbing at least, and substantial materials are the only kind worth making up. A good and not very sheer India linen is used in the apron which appears in the illustration, and the lace is a strong cotton weave with square mesh and figure.

The bib and apron are cut in one piece, with the shoulder pieces cut long enough to reach to the belt in the



back. The ties are long enough to make a bow with short ends.

After the apron has been cut out the insertion is basted to the right side. Then the fabric underneath it is split and turned back. Over the raw edges bias tape is basted and then machine-stitched down. This covers the raw edges and strengthens the apron. The tape, showing through the material, and the even rows of machine stitch-

ing which fasten it to place make an additional ornamentation to the apron. Hems at the bottom and at the ends of the ties look best when sewed by hand, but few people feel like giving so much time to a detail that is not important. Careful, even machine stitching is decorative and quite good enough.

A wide binding of the fabric is placed on the apron at each side and starts at the rows of insertion. The ties, which are made separately, are sewed to this binding. All these details of construction are planned to add strength to the apron, because its freshness is its best feature and that means soap and water and rubbing and ironing many a time before the apron begins to go to pieces.

There are quite a number of designs for serving aprons. It is best to select one and stick to it. The example here is large enough for any maid, and is as easy to launder as a handkerchief. Four such aprons ought to insure freshness in the maid's appearance at all times.

For ladies who serve their guests, smaller, more lacy and much more elaborate aprons, ribbon-trimmed, in fact much fussier up with bows and furbelows, are made. Friends make them for one another, and they are dainty bits of finery. Such aprons are usually made by hand. Cross-barred muslins and other sheer materials are used for them, with val or cluny laces in trimming. Little pockets are introduced and many sprightly bows and rosettes of gay ribbon. Pretty figured volles, white ground, covered with scattered flowers, and figured lawns, are fine for such aprons.

JULIA BOTTOMLEY.

### Fashion's Fickleness.

In the present day there are many things needed to make the wardrobe complete, and as fashions in these items change with such rapidity it means there must be a constant renewal of veils, collars and such like if the appearance is to be kept entirely up to date.

There have been many novelties introduced this season, some of which are both practical and pretty, others again merely eccentric.

## MOST USEFUL AND PRETTY THINGS IN BRIGHT CRETONNE

SO MANY things can be made of cardboard and cretonne that it seems their number is only limited by the ingenuity of the mind. "A place for everything, and everything in its place," is the inspiration of many cheerful furnishings which anyone can make. These gayly colored and useful trinkets of the bedroom help to keep the belongings of its occupant in order and easy to get at.

Here is a group of four pieces which will be found useful as well as exceedingly pretty and easy to make.

There is a little whisk broom holder made of one large and two small heart-shaped pieces of cardboard, covered with cretonne. Appropriate to the shape, the flower pattern is a full blown rose and foliage in one of the blurred patterns. The hearts are each covered separately, the two smaller ones sewed along one side to the larger and joined together with a little bow of pink ribbon at the front. This forms a holder for a small broad whisk broom. It is suspended by a hanger of the ribbon.

This is a pretty gift for a man, and an appropriate little token for the engaged girl or the wife to give to her beloved.

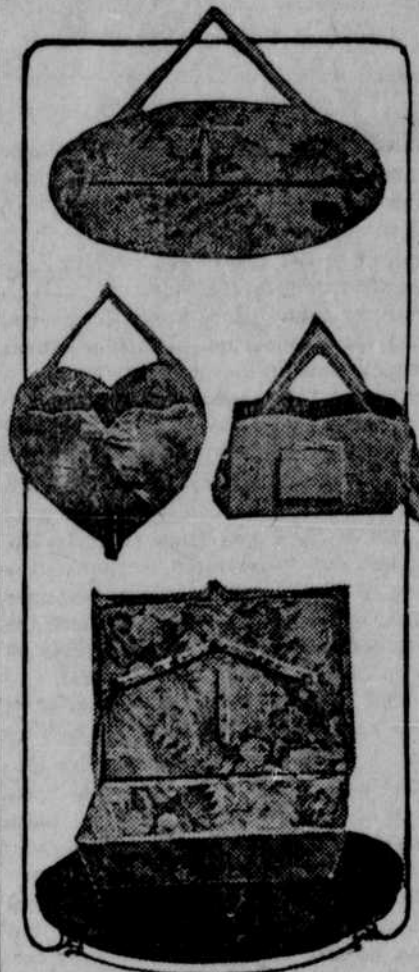
Another gift for either a man or woman is the tie rack. Nothing could be simpler to make. A shaped piece of thin pine board is used for this, and the cretonne is stretched over and pasted to it, covering the front and back.

A small brass rod and little brackets furnish a support for ties. A hanger of wash ribbon in pink silk is fastened in rings at the back. This rack is pretty and calculated to inspire gratitude in the possessor. Hung beside the dressing case, it is no trouble to hang ties over it instead of mixing them with a few other things in the dresser drawer.

For a lady's room there is a work-box made over a heavy cardboard foundation with cretonne pasted on. Narrow straps, made of folded strips of cretonne, tacked down at intervals of an inch or so, provide places for needles, thread, hooks and eyes, collar supports, etc., not to mention the always needed darning cotton. The lid is hinged to the box with a strip of

cretonne, but small brass hinges are to be preferred.

A hanging work basket is made of two pieces of cardboard covered with cretonne. The ends are joined with gorges of silk, shirred and tied to the sides with bows of narrow ribbon. There is a pocket at each end for thread. A small needle book is fastened at the front, and hangers of ribbon provided, attached to each side.



The bottom of the basket is a strip of cardboard covered and sewed to the sides. Little ribbon bows at the front and ends make a finishing touch and complete the attractive basket.

JULIA BOTTOMLEY.

### Fur-Edged Roses.

Some new corsage flowers are roses that have four outside leaves edged with narrow, dark brown fur. Some of the roses are blue, some various shades of red and pink. They are big and striking, but especially suitable to wear with the street suit.

## Conservative New High Coiffure.



SOME of the new coiffures go to extremes in the matter of height, but here is one that is conservative and very attractive. It shows several items that go to make up the new styles. There is the loose wave of the hair, the fringe across the forehead and the hint of ringlets at the sides. There is a glimpse of the ear and the quaint and "old-timey" jet earring which makes the skin look so dazlingly white when the wearer is passably fair.

It is noticeable that the hair is coiled very loosely at the back, after all of it has been waved. It falls to the nape of the neck. This feature is essential in order that our millinery may be becoming. No matter whether the hair is worn moderately or extremely high, it is not to be drawn up or back tightly at any place.

The hair across the middle of the forehead is trimmed and curled under. At the sides the loose ends are curled into soft light ringlets (inconspicuous, but well cared for), while the mass of the hair is combed back and the ends twisted into a soft flat coil. This is pinned flat to the head, and plain shell pins are best liked for this purpose. Speaking of pins—wire hair pins must not be in evidence, no matter how prodigal the hairdresser finds it necessary to be in using them. They are to be concealed, invisible and reinforced by plain shell pins either large or small in size.

For heavy masses of hair, or what appears to be a great abundance, the larger pins are appropriate. They are not jeweled and are often black in-

stead of colored like shell or to match the hair.

Just now gray hair is very fashionable and women who give much attention to dress are going to the extreme of powdering their slightly gray locks to make them lighter. Ash blonds also resort to this expedient, and it will have to be acknowledged that the effect is pretty. Jet pins and ornaments, worn with the gray coiffure, make it very brilliant. Women whose hair is gray in streaks now feature the streakiness instead of beavelling it. The effect is beautiful and startling until one becomes accustomed to it.

The knob at the top of the head is placed just above the crown. In many of the new coiffures it is further forward and much higher.

For gray or red hair the high coiffure is the best of all. It is stately looking and displays the hair to advantage. If there is not sufficient natural hair for this hairdress a single switch will serve just as well to make the coil.

Anyone who will save the combs from the head will be surprised at the quantity of hair that is daily shed by most women and will not be long in accumulating enough for a switch or for puffs or side curls, all of which have appeared on the horizon of the hairdresser's field.

The influence of the colonial style is apparent in the new modes. The colonial coiffure may not be copied exactly, but the chances are that its features will dominate the new season.

JULIA BOTTOMLEY.

## Marks a Triumph in Millinery.



ONE of the pretty brimmed hats (of which there have been comparatively few this winter) is pictured here. It has proved so successful that it will very likely reappear in spring millinery made up in spring fabrics and trimmed with flowers.

The shape is apparently rather simple, but it takes a fine knowledge of the frame-makers' art to strike so good a balance between crown and brim, to fit the rolling brim so easily to the head and to achieve so much grace and becomingness. It is a shape especially suited to the low style of coiffure. There are similar shapes with smaller crowns, or with soft crowns, to be worn with the new high coiffures.

The body of the hat is covered with a soft, fine millinery crepe or with crepe de chine. It is laid in tucks over the brim and in folds of the same width on the upper brim. Over this there is a draping of two thicknesses of fine maline. The under brim is faced with black velvet.

A hat made in this way, with the always becoming black velvet facing framing the face and hair, may be made up with any other color in combination. As it is a hat for dressy wear, some of the light and fascinating

shades, in gold and salmon or in coral, are very effective. Turquoise and other blues are good, and the lighter strong greens are wonderful. One may indulge in brilliant color, since it is veiled in black and the trimming is in black also.

This consists of a band of black velvet ribbon about an inch and a half wide, at the base of the crown, and a butterfly (or the distant relative of a butterfly) fashioned of maline and velvet on a wire foundation. A very simple bow of three loops and three ends is tied becomingly at the base of the ornament.

To make such a hat requires a professional knowledge of millinery. It has all the elements of style and is excellent in every regard. The brim is wider at the back than at the front, droops a little before it begins to roll upward, and is not easy to cover with velvet. The overlay of maline softens the outline and tones down a brilliant color to the proper reserve. And the whole shapely hat is given character by the saucy and rather absurd butterfly ornament. Pretty as it is, it might pass almost unnoticed, except for the ornament. This is its note of triumph—and all that it needed.

JULIA BOTTOMLEY.

## RUSSIAN BLOUSE COMBINATION FOR THE WINTER GIRL

ONE of the Russian blouse combinations which are so pretty for the younger generation, and also (when made like the original) so well adapted to cold weather, is shown here made up with a figured crepe skirt and a broadcloth coat. It is in black with turned-back



The skirt is close fitting with a little drapery at one side made by three plaits sewed in at the seam. The sleeves are set in, and just an easy fitting straight pattern full in at the cuff.

Worn with the suit is a chic and saucy hat. It is a turban in which the drapery has been shaped into wide flaring wings of velvet. They are supported by wires. There is a knot at the center and the wings are in one with the covering of the hat—a very clever arrangement of drapery.

There is a scarf and muff of silk plush to be worn with this costume. When the weather is cold a guimpe and standing collar of net suggest protection and should be worn at the neck. Real warmth is afforded by the scarf, which is flat and long and can be wrapped about the throat and spread over the chest.

There is a fad for wearing a single long-stemmed rose on the muff. With this costume an artificial rose in a yellow or one of the tango shades is the right choice. None of the rose reds look well with the color in the waistcoat, but there are yellowish pink and deep yellow roses, and those of gold tissue which are just the thing.

JULIA BOTTOMLEY.

### Waists of the Season.

Shadow lace and net blouses to be worn with diaphanous skirts have low-cut necks with frills and long sleeves similarly finished, oftentimes being finished with pink and blue ribbon across the front and under the lace.

Tulle waists are dainty and diaphanous, their beauty being enhanced by dark fur trimmings, such as skunk or pole cat. The fur gives a touch of wintriness. These waists are made of plain or figured tulle, many being made plain in front but with plaits in back. They are made with deep kimono sleeves, tied in at the wrist by a black velvet band.

The bolero style of waist is popular, with two or three distinctive clasps in front. A Stuart collar edged with fur gives this type a touch of smartness.

### Doorway Window.

Often a broader entrance can be gained for a house planned for a narrow lot if one window is set into the doorway ornamentation and makes possible two windows where only one would otherwise have been permitted. If a central treatment is given the second story windows the effect is mod-